



# Power On

**A Tribute to R. Murray Schafer**

**Sunday October 23, 2016**

**ESPRIT  
ORCHESTRA**

**Alex Pauk  
Founding Music Director  
& Conductor**

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# POWER ON

A Tribute to R. Murray Schafer

ESPRIT ORCHESTRA

Alex Pauk, Music Director and Conductor

Sunday October 23, 2016 | Koerner Hall

Featuring soloists:

Krisztina Szabó – mezzo-soprano | Robert Aitken –flute | Ryan Scott –percussion

7:15pm

**Pre-Concert Talk**

Hosted by Alexina Louie

8:00pm

**Concert**

## PROGRAMME

**R. Murray Schafer**  
(Canada)

***Scorpius*** (1990)\*

***Adieu Robert Schumann*** (1976)  
for voice and orchestra

***Concerto for Flute and Orchestra*** (1984)  
in three movements

## INTERMISSION

**Andrew Norman**  
(U.S.A)

***Switch*** (2015) \*\*  
for percussion and orchestra

\* Previously commissioned and premiered by Esprit

\*\* Canadian premiere

Concert Sponsor:

Esprit's celebration of Murray  
Schafer is generously supported by:

**HJF HAL JACKMAN  
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**The Koerner Foundation**

# MUSIC DIRECTOR'S MESSAGE

## GLORIOUS REVERBERATIONS

It's truly an honour for me to be able to program a concert with such a plentiful representation of Murray Schafer's music. Even though it doesn't include works of the magnitude of Murray's outdoor *Patria* music theatre pieces, it nevertheless reverberates with big, bold ideas and striking sonorities.

It's a concert that flows naturally from my many years of performing Murray's music. Including this evening's performances, I will have conducted 60 performances of Murray's music at home and on tour, among which have been several performances of the flute concerto with Bob Aitken as soloist.

Murray's music has a strong resonance, and I'm certain that long after you leave the concert hall tonight, you will realize that it's had a long-lasting impact on your musical consciousness.

In terms of having an awareness of other musical events coming in the future, tonight you will experience music by Andrew Norman, who has already made a huge name for himself internationally. It has become evident that his music will be in the forefront of orchestral concert programming for many years to come.

An added pleasure for me is having Ryan Scott perform *Switch* with us tonight. This will be Ryan's ninth appearance as a soloist with Esprit, a track record that has enhanced the role he has had with Esprit as principal percussionist.

I am really happy to be bringing you with this concert, and I hope you will have the greatest pleasure in experiencing it.

Yours sincerely,

A handwritten signature in cursive script, reading "Alex Pauk". The ink is dark and the signature is fluid, with a large, stylized 'A' and 'P'.

Alex Pauk, C.M.

Founding Music Director and Conductor



# SCHAFER & ESPRIT

This table shows the number of concert performances of Schafer's work (including tour performances and recordings) conducted by Alex Pauk with Esprit Orchestra—1983-2016.

<u>Title</u>	<u>Guest Artists</u>	<u># of Esprit Performances</u>	<u>Additional Information</u>
<b>Letters from Mignon</b>	Eleanor James <i>mezzo-soprano</i>	2	Recorded – CBC CD
<b>Thunder Perfect Mind</b>	Eleanor James <i>mezzo-soprano</i>	2	Recorded – CBC CD
<b>Minnelieder</b>	Eleanor James <i>mezzo-soprano</i>	2	Recorded – CBC CD
<b>Dream Rainbow Dream Thunder</b>		3	Recorded – CBC CD
<b>Scorpius</b>		5	Recorded – CBC CD Esprit Commission
<b>Concerto for Viola &amp; Orchestra</b>	Rivka Golani <i>viola</i>	5	Esprit Commission
<b>The Falcon's Trumpet</b>	Stuart Loughton x3 Robert Venables x3 <i>trumpet</i>	6	Esprit Commission
<b>Wolf Returns</b>		1	Esprit Commission
<b>Flute Concerto</b>	Robert Aitken x6 Douglas Stewart x 1 <i>flute</i>	7	
<b>Cortege</b>		2	
<b>Adieu Robert Schumann</b>	Maureen Forrester <i>Contralto</i> Krisztina Szabo <i>mezzo-soprano</i>	2	
<b>North/White</b>		3	
<b>Gitanjali</b>	Donna Brown <i>soprano</i>	2	
<b>No Longer Than 10 Minutes</b>		1	
<b>Shadowman</b>		1	
<b>Manitou</b>		1	
<b>Four-Fourty</b>	Molinari Quartet	1	
<b>Dream(e)scape</b>		1	
<b>Princess of the Stars</b>		4	With Patria Music Theatre Productions
<b>Palace of the Cinnabar Phoenix</b>		8	With Patria Music Theatre Productions Esprit/CBC commission
<b>The Crown of Ariadne (Patria V)</b>		1	With Autumn Leaf Performance

**Total Esprit Concert Performances of Schafer's Work: 60**

# ESPRIT ORCHESTRA

Alex Pauk, Music Director and Conductor

## VIOLIN I

Bethany Bergman,  
*interim concertmaster\**  
CHAIR SPONSORED BY  
DAVID NOVAK

Parmela Attariwala  
Sandra Baron  
Anne Armstrong  
Joanna Zabrowarna  
Elizabeth Johnston  
Jayne Maddison  
Renee London  
Sheila Jaffé  
Alexey Pankratov

## VIOLIN II

Hiroko Kagawa\*  
Louise Pauls  
Michael Sproule  
Janet Horne Cozens  
Erica Beston  
Laurel Mascarenhas  
Katherine Unrau  
Xiao Grabke  
Jennifer Burford  
Kenin McKay

## VIOLA

Rhyll Peel\*  
Nicholaos Papadakis  
Katherine Rapoport  
Bridget LaMarche  
Brandon Chui  
Catherine Gray  
Jeewon Kim

## CELLO

Paul Widner\*  
CHAIR SPONSORED BY  
JOHN & BARBARA SUTHERLAND

Marianne Pack  
Olga Laktionova  
Elaine Thompson  
Margaret Gay  
Peter Cosbey  
Mary-Katherine Finch

## BASS

Tom Hazlitt\*  
Hans Preuss  
Rob Wolanski  
Natalie Kemerer  
Eric Lee

## FLUTE

Douglas Stewart\*  
Leslie Newman, *piccolo*  
Maria Pelletier, *piccolo*

## OBOE

Lesley Young\*  
SPONSORED BY  
HELMUT REICHENBÄCHER &  
JOHN STANLEY

Karen Rotenberg, *english horn*  
Jasper Hitchcock

## CLARINET

Colleen Cook\*  
SPONSORED BY DAVID SHERR

Michele Verheul,  
*e-flat clarinet, bass clarinet*  
James Ormston

## BASSOON

Gerald Robinson\*  
William Cannaway,  
*contrabassoon*  
Stephen Mosher

## HORN

Christine Passmore\*  
Diane Doig  
Gary Pattison  
Linda Bronicheski

## TRUMPET

Robert Venables\*  
Michael Fedyshyn  
Brendan Cassin

## TROMBONE

David Archer\*  
David Pell  
Herb Poole, *bass trombone*

## TUBA

Jennifer Stephen

## PIANO

Stephen Clarke, *celeste*

## HARP

Sanya Eng

## PERCUSSION

Mark Duggan\*  
SPONSORED BY  
ROBERT MORASSUTTI

Trevor Tureski  
SPONSORED BY CHANTAL PERROT

Blair Mackay  
Daniel Morphy

*\*Denotes Principal Player*

### ESPRIT EXTENDS A WARM WELCOME TO THE FOLLOWING AUDIENCE GROUPS:

Regent Park School of Music  
Claude Watson School for the Arts  
University Settlement Music & Arts School  
Institute for Canadian Citizenship - Cultural Access Pass Program

# ALEX PAUK

## Founding Music Director and Conductor

Alex Pauk was inducted into the Order of Canada on September 23<sup>rd</sup>, 2015. Through founding Esprit Orchestra in 1983 and devoting the organization to new music, Pauk revitalized orchestral life for composers across Canada. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (70% Canadian), recordings, performing arts videos and DVDs, outreach projects, national and international tours, and interdisciplinary arts and multimedia ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor, he attains excellent performances on stage and in recordings. Pauk's commissioning of Canadian composers of all ages and stylistic trends is central to his work. He has been a leader in taking new music out of the concert hall and into communities with performances in unusual and alternative locations. He has provided opportunities for choreographers and dancers, stage and lighting designers, actors, directors, and multimedia and visual artists to combine their talents with Esprit in adventurous cross-disciplinary projects.

In 2007, Pauk was a recipient of the Canada Council for the Arts Molson Prize, awarded to those who contribute to the cultural and intellectual heritage of Canada. Pauk's commitment to the community through Esprit has also garnered SOCAN and Chalmers Awards, as well as three Lieutenant Governor's Arts Awards. He was named Musician of the Year (1999) by peers at the Toronto Musicians' Association. Under Pauk's direction, Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and programming.

In addition to his work as a conductor, Alex Pauk has a prolific career as a composer, having written music for every kind of performing ensemble as well as dance and theatre companies. He has also composed over thirty film scores, many in collaboration with his wife, composer Alexina Louie. Notable recent additions to his catalogue include *Musiques Immergées* for orchestra and digital playback (with a film by photographer Edward Burtynski and filmmaker John Price having been created for integration with some performances of the work), *Devotions*, an oratorio for choir and orchestra, and *Impulse* for twenty-four piece flute orchestra. Pauk has composed for and conducted more than sixty works for organizations such as the Société de Musique Contemporaine du Québec, CBC Vancouver Orchestra, New Music Concerts, Quebec Symphony Orchestra, Hannaford Street Silver Band, Vancouver New Music Society, the Toronto Symphony Orchestra, and Esprit Orchestra. Alex Pauk graduated from the University Of Toronto Faculty Of Music in 1971. He currently resides in Toronto with his wife, Alexina Louie, who is his vital partner in the development of Esprit Orchestra.



# BETHANY BERGMAN

## Interim Concertmaster

Bethany is a member of the Canadian Opera Company Orchestra and is Principal 2<sup>nd</sup> violin of the Hamilton Philharmonic. She is active in and around Toronto with Esprit Orchestra (as Principal Second Violin), Elora Festival, Toronto Symphony, and the National Ballet among others.

Bethany loves playing a variety of styles from baroque to popular and alternative music. On baroque violin she has performed and recorded as a member of the Aradia Ensemble. She has recorded and performed for film, television, and radio, with popular musicians such as Kanye West, Barbara Streisand, The Canadian Tenors, Andy Stochansky, Patrick Watson, Belle and Sebastian, and Sarah Slean, as well as making the Polaris Prize winning "He Poos Clouds" CD with Indie artist Owen Pallett/Final Fantasy.

She has made theatre appearances with Theatre Rusticle in "Peter and the Wolf", Summerworks in "L'Histoire du Soldat", and at Tarragon Theatre playing the violin as part of Judith Thompson's "Body and Soul".

Bethany has participated in many festivals including the National Repertory Orchestra, Norfolk Chamber Music Festival, Schleswig Holstein Music Festival, Prussia Cove, and the Tafelmusik Baroque Seminar. She was a member of the Colorado Music Festival orchestra in Boulder for seven years, played for many years with the Iris Chamber Orchestra (Memphis), and played in the Charlottetown Festival on PEI in the summer of 2006 and 2007.

After earning a Bachelor's degree in both Violin Performance and English Literature from Indiana University, Bloomington, under the tutelage of Franco Gulli and Nelli Shkolnikova she went on to study and work in Munich and Berlin. In Germany, she was the recipient of stipends to study from both the Munich Orchestra Akademie and the Deutsches Symphonie Orchester (formerly Radio Symphony of the West).

While living in Germany, Bethany performed with the Bavarian Radio Symphony, Munich Chamber Orchestra, and Deutsches Symphonie Orchester in Berlin. She also toured with numerous chamber orchestras and as a chamber musician while living there. She has played under the baton of Sir Georg Solti, Roger Norrington, Vladimir Ashkenazy and Valery Gergiev among others. In her last year in Germany she was engaged with the Gewandhaus Orchester in Leipzig.

Bethany moved to Toronto to study with Lorand Fenyves at the Royal Conservatory of Music and the University of Toronto, from which she received an Artist Diploma and Masters Degree in Violin Performance.

## KRISZTINA SZABÓ

*mezzo-soprano*

In 2016-17 Krisztina Szabó appears as soloist and actor in Canadian

Stage/Necessary Angel

Theatre's *All But Gone*, an

innovative new production

featuring plays by Samuel

Beckett and music by Kaija

Saariaho and Garrett

Sholdice; as soloist in

*Messiah* with Tafelmusik; in

the title role in Rossini's *Cenerentola*

with Edmonton Opera; as soloist for a

world premiere of a work by Gary

Kulesha with the NAC Orchestra,

Ottawa; as soloist in *Mahler 2* with

Ottawa Symphony Orchestra; as soloist

with Music of the Baroque, Chicago; as

*Sofiya* in Tapestry New Opera's

*Oksana G*; and in recital and

masterclass at the University of

Victoria, University of Alberta and

Mount Allison University. Last season

highlights include appearances with the

Canadian Opera Company in three

leading roles (*Thisbe/Arianna/Clorinda*)

in *Pyramus and Thisbe* and she

reprised the role of Judith in Bartók's

*Bluebeard's Castle* with Samuel Ramey

for the Colorado Music Festival. In

2015, she was nominated twice for a

Dora Award for Outstanding Female

Performance for her work with the

Canadian Opera Company and with

Tapestry Opera. Krisztina is currently a

member of the Voice Faculty at the

University of Toronto.

[www.krisztinaszabo.com](http://www.krisztinaszabo.com)

## ROBERT AITKEN

*flutist*

World renowned Canadian flutist,

composer and conductor Robert Aitken

has been honoured with the Order of

Canada and is a Chevalier de l'ordre

des Arts et des Lettres (France). In

1970, having previously served as

principal flute for both the Vancouver

and Toronto Symphony Orchestras,

Aitken embarked on a distinguished

international solo career that continues

to this day. He has more than 70

recordings to his credit and such

notables as John Cage, George

Crumb, Elliott Carter, Toru Takemitsu,

Mauricio Kagel, Roger Reynolds,

Toshio Hosokawa, Gilles Tremblay,

John Beckwith and R. Murray Schafer

have dedicated works to him.

In 2003 he was presented with a

Lifetime Achievement Award from the

National Flute Association (USA). In

2004, he retired as Professor für Flöte

at the Staatliche Hochschule für Musik

in Freiburg, Germany, a position he

had held for 16 years. In 2009 Aitken

was the recipient Canada's largest arts

award, the prestigious Walter Carsen

Prize for Excellence in the Performing

Arts. He continues to be in demand as

an international soloist and teacher with

recent performances and master

classes in Florida, Germany, Italy,

Chicago, New Zealand, Slovenia

(where he was the curator of a festival

devoted to the works of Takemitsu and

Hosokawa), Nova Scotia, Corfu,

Philadelphia, Detroit, Pittsburgh,

Ljubljana, Beijing and San Diego.

Robert Aitken has been the featured

soloist with Esprit on numerous

occasions, most recently in January

2015 performing his own flute concerto *Berceuse, for those who sleep before us*. As a composer, he holds Bachelor and Masters degrees from the University of Toronto and all of his works are published by Universal Edition, Salabert, Ricordi and Peer Music. He was director of the Banff Centre Winter Program in Music, founder and artistic director of Music Today, Music at Shawnigan and co-founder, with Norma Beecroft, of New Music Concerts which he has directed since its inception in 1971.

On the occasion of the presentation of the Carsons prize, the jury stated: "A masterly force in the world of contemporary Canadian music, Robert Aitken has demonstrated over half a century a tireless commitment to its development, performance and promotion in every corner of the globe. As a flutist, composer, interpreter and teacher, he is a distinguished innovator and continues to exert a strong influence on upcoming generations."

[www.robertaitkenflutist.com](http://www.robertaitkenflutist.com)

## **RYAN SCOTT**

### ***percussionist***

Leading Canadian percussionist Dr. Ryan Scott has been hailed as "Fierce and delicate...a chameleon-like virtuoso who triumphs over the varied colouristic demands and technical challenges" (Gramophone).

As a marimba and multi-percussion soloist he has performed extensively in contemporary music festivals in Europe, Japan, China, Indonesia, South Africa, the UK, and The Netherlands. He has also performed

as guest soloist with Esprit Orchestra (this evening's performance is the ninth time Ryan has appeared as soloist with Esprit), the National Arts Centre Orchestra, The Hyogo Performing Arts Centre Orchestra, The Austin Symphony, and numerous other orchestras and chamber ensembles across North America.

Ryan is a stalwart figure in the Toronto contemporary music community and has performed in over 300 world premieres. In addition to his work as a regular guest artist with NEXUS, Principal Percussionist of the Esprit Orchestra and Percussionist in the Canadian Opera Company Orchestra since 1996, he is also a sought-after chamber musician and teacher. A core member of Continuum Contemporary Music (founded 1985), he also serves the organization as Artistic Director.

Ryan has been featured on over 20 CD recordings and his live recording of three Maki Ishii percussion concertos with the Esprit Orchestra (Innova 809) received international acclaim in 2011. He studied with Russell Hartenberger and Robin Engelman at the University of Toronto and serves on the faculty at the National Youth Orchestra of Canada. Ryan is married to harpist Sanya Eng (also featured in tonight's concert), and lives in Toronto with their three children.

[www.ryanscottpercussion.com](http://www.ryanscottpercussion.com)

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contact [info@espritorchestra.com](mailto:info@espritorchestra.com).

## R. MURRAY SCHAFFER

### *Scorpius* (1990)

#### Composer's Note:

One of the advantages of living in the country is that one is less troubled by noise pollution and light pollution. The dome of escaped and unproductive light that arises over every city at night is the visual equivalent of the swirl and swell of ambient noise released in the city by day. Night-time lighting has expanded much faster than the population in Western countries; by one estimate it has quadrupled in intensity every decade since 1960 as new human settlements are lit and overlit.

Like noise pollution, excessive lighting chokes off all appreciation of distance. It shrinks the world; everything seen or heard becomes finite, close and human-made. Only in the dark country sky are the stars released to their infinity. They appear so tiny; they make us feel smaller. They draw us into another universe, one we will never dominate, or destroy or even understand.

I have no idea why the present piece is entitled *Scorpius*, or what its relationship might be to the constellation of stars which barely rises above the southern horizon on summer evenings. With Antares at its head, it appears vigorous and resilient, shaped like a fish hook. Is that why "my" *Scorpius* is barbed and unsettled? The Greeks said *Scorpius* stung Orion to death, since he sets as *Scorpius* rises. Am I trying to sting someone with "my" *Scorpius*? I'll let the listener decide.

## R. MURRAY SCHAFFER

### *Adieu Robert Schumann* (1976)

#### Composer's Note:

*Adieu Robert Schumann* was one of the first works written after I left teaching at Simon Fraser University in British Columbia and moved to the farmhouse in Monteagle Valley (Ontario). The commission was to write a piece for Maureen Forrester and came from John Roberts, then Director of Music at the CBC. I was glad to have it since from this point on in my life I was going to have to rely on commissions and short teaching or lecturing invitations for all my income.

The composition is concerned with the last days of Robert Schumann, from the time of his first hallucinations until his death in the Enderich asylum in 1856. The narrator is Clara Schumann, and the text consists of selections from her diaries, freely adapted. Passages of many of Schumann's own compositions are incorporated into the total work, in particular, sections of several of his *Lieder*, as well as fragments from the piano pieces, *Carnival* and *Kreisleriana*. The quotations have been introduced to suggest the conflicts in his mind during the days of his final collapse. There are also signature motives: C—A for Clara and Bflat—E for Robert — a device of which Schumann was especially fond.

I included a backstage piano piece in the middle of the work, playing the melody Schumann wrote down the night of his first dramatic hallucination — the melody he claimed was dictated to him by the angels.



During his illness, Schumann kept hearing the note A ringing in his ears, and so towards the end of *Adieu Robert Schumann* the note A is increasingly stressed in the orchestra. While Clara sings a 50 obligato to the song *Dein Angesicht*, which is in D-flat major, the A sustains, distorting it strangely. The song fades. Only the A remains, and Clara is alone.

When the work was performed by the Bonn Symphony, I visited Enderich and, with the help of the curator, prepared a German version of the text directly from Clara's diaries.

## **R. MURRAY SCHAFER**

### ***Concerto for Flute and Orchestra* (1984)**

#### **Composer's Note:**

The Flute Concerto was written for my friend Robert Aitken, who gave the first performance with the Montreal Symphony Orchestra. In those early years, I often experienced scornful, or at the very least, uncooperative treatment at the hands of conductors, and Maestro Charles Dutoit was no different. The work was placed at the beginning of the program and thus became what we new music composers called a *pièce de garage*. It gave time for people to park their cars and arrive after the first piece had been performed, allowing them to settle down and enjoy the 'real' music. But Bob and I both survived the experience that day and went on to follow our respective muses. Speaking of which, I wrote this piece when my beautiful muse, Eleanor/Mignon, now my beautiful wife, had just come into my life and love was turning our lives upside down. I was holed up in a beautiful basement apartment,

overlooking the Avon River in Stratford, Ontario, hoping to find the peace and quiet to compose the work, when Eleanor came to visit me. Needless to say, it was difficult for me to concentrate on composition with Hasroet, the Goddess of the Necropolis (the part she created in my PATRIA work, RA), near me. So I gave her the use of my car and she went off to Ottawa for a week. The Flute Concerto's opening movement reflects my state of mind and heart at that tumultuous time. But, in spite of my agitation, when Bob Aitken played the work through for the first time, he said, "This is the greatest flute concerto of the 20<sup>th</sup> century." Thanks, Bob. Thanks, Alex. We've come a long way, my friends.

## **ANDREW NORMAN**

### ***Switch* (2015)**

#### **Composer's Note:**

*Switch* is a game of control. Each percussion instrument (both in front of and behind the orchestra) is a switch that controls other instruments in specific ways, making them play louder or softer, higher or lower, freezing them in place and setting them in motion again. The soloist, dropped into this complex contraption of causes and effects like the unwitting protagonist of a video game, must figure out the rules of this universe on the fly, all while trying to avoid the rewind-inducing missteps that prevent their progress from one side of the stage to the other. Instead of being broken into traditional movements, *Switch* exists as a system of different "channels," each with its own unique sound world, that are flipped between by the playful (and devious) snaps of the channel-surfing slapsticks at the back of the stage.

# **ADIEU ROBERT SCHUMANN**

## **Vocal Text and Translation**

**Dein Angesicht, so lieb und schön,**

*Your face, so lovely and beautiful,*

**das hab' ich jüngst im Traum geseh'n,**

*which I have seen lately in my dream,*

**es ist so mild und engelgleich,**

*is so mild like an angel,*

**und doch so bleich, so schmerzen reich.**

*and yet so pale, so full of pain.*

**Und nur die lippen, die sind rot;**

*And only the lips are red;*

**bald aber küsst sie bleich der Tod.**

*soon death will kiss them pale.*

The telegram said: "If you want to see your husband alive  
come at once; The sight of him is horrifying."

I went and Brahms went with me.

I saw him in the evening.

He smiled, putting his arm about me,  
but with great effort, for he can no longer move his limbs.

I shall never forget that embrace.

It is impossible to understand his speech.

Only once I understood the word "my"—

but he couldn't add "Clara"

though he looked at me lovingly.

Then he suddenly said: "I know you."

I wait by his side scarcely daring to breathe.

It is nearly three years since Robert came to the asylum.

Asylum! How bitter the word!

Three long, lonely years. It began just after he had  
written that strange letter to Joachim—

the letter which ended: "My music has become silent to  
the outside world. I must leave now, it is growing dark."

On the night of February tenth, 1854,  
Robert suffered a violent affliction of hearing;

He kept hearing the same note played over and over  
and sometimes another interval with it.  
The doctor says he can do absolutely nothing.  
My poor Robert suffers terribly. One note  
over and over, over and over.

Last night after we had been in bed for some time  
Robert suddenly asked me to listen.  
Angels. He said that angels were dictating music to him.  
He got up and wrote down the theme.  
Then he came back to bed and lay gazing toward heav'n.  
He was convinced that angels were hovering around us,  
Revealing divine music.

But with the morning came a terrible change.  
The angels turned into demons—  
they said they would cast him in to hell.  
I watched him listening to the angel's voices.  
His eyes had an expression of beatitude.  
Sometimes he would write something down,  
not much, then he would listen again.

The doctors will no longer allow Robert to get out of bed,  
nor will they allow others to go near him.  
I sent him a little bunch of violets;  
if only I could see him.

Robert has put all of his effects in order,  
pens, music, paper, cigars.  
He insists that the doctors send him to an asylum  
for there alone he can recover.

Saturday, March the fourth,  
Oh god! The carriage stood at the door!  
Robert dressed quickly, got into the carriage,  
accompanied by the doctor.  
He didn't ask for me. I thought I would die.

My wonderful Robert in an asylum; how can I bear it?  
"I know you."

Those were the last words he spoke.  
His last hours were peaceful, and he passed in sleep  
His head is beautiful, transparent and slightly arched.  
I stand by the body of the man I had loved and am  
filled with wonder.  
I lay some flowers on his head and depart.  
I am all alone.

## R. MURRAY SCHAFER

(b. 1933)

### *Composer*

R. Murray Schafer has achieved an international reputation as a composer, educator, environmentalist, scholar, and visual artist. Born in Sarnia, Ontario in 1933, he was raised in Toronto and now lives in a farmhouse near Peterborough. In 1956 he went to Vienna to study medieval German. Returning to Canada in 1961, he directed the Ten Centuries concerts and began teaching, first (1963-65) as artist-in-residence at Memorial University, and then (1965-75) at Simon Fraser University. At SFU, with grants from UNESCO and the Donner Canadian Foundation, he set up the World Soundscape Project for the study of relationships between people and their acoustic environment.

As the 'father of acoustic ecology' Schafer continues to be concerned about the damaging effects of technological sounds on people. Of the various publications Schafer released after his work with the World Soundscape Project, the most important is *The Tuning of the World* (1977) where he summarizes his soundscape research, philosophies and theories. This work, which has been in print for over 35 years, was reissued in new translations in 2010 in both France and Germany and his book, *A Sound Education*, printed in an edition of 48,000 copies, has been distributed throughout all the schools in Brazil. Through his seminal work in soundscape studies, *The World Forum for Acoustic Ecology*, with 10 member countries, has since been established, meeting every year for international conferences.

The soundscape concept, central to Schafer's thinking, has influenced much of his composition. Schafer's search for a 'hi-fidelity' soundscape led to his move to an Ontario farmhouse which then inspired a series of 'natural-environment' works. The first was *Music for Wilderness Lake*, for 12 trombones, captured on film by Rhombus Media. His soundscape interest is also reflected in those of his works which employ spatial distribution of the performers, the most ambitious being *Apocalypse*, which calls for 500 performers. Schafer has also produced large works involving entire cities in Europe - *Coimbra Vibra* in Coimbra, Portugal and *Deux Mille Sons Pour L'Ans Deux Mille* in Sélestat, France.

In the 1980s Schafer's focus was on his epic 12-part cycle of environmental music-dramas entitled *PATRIA*. These works employ music and theatre in a manner which he calls the 'theatre of confluence', often taking place at unusual hours of the day and in challenging outdoor venues. Most of these works have been performed, the most recent venue having been the Haliburton Forest and Wildlife Reserve in northern Ontario. In



June 2015, after a thirty year hiatus, the Luminato Festival staged *Apocalypse Part 1: John's Revelation* and *Part 2: Credo*. It is now available as a double CD on the Analekta label.

Schafer's oeuvre has now surpassed 150 compositions covering all genres of music from opera to chamber music, and from choral music to symphonies. He is the recipient of 10 honorary doctorates from Canada, France and Argentina and has been the winner of multiple prestigious awards, including several *Junos*, the first *Glenn Gould Award*, the *Molson Award*, the *Walter Carsen Prize* and the *Governor General's Award for Lifetime Achievement in the Arts*, to name only a few. In 2012 he received the Koizumi Prize from Japan and in December 2013 he was named a "Companion of the Order of Canada," the highest honour given to any individual by the nation. Schafer was a professor at the Royal Conservatory of Music's Glenn Gould School in Toronto for three years and has been awarded a lifetime appointment there as Composer Laureate. He is in continuing demand around the world for workshops and lectures. He has an extensive discography and runs his own publishing company, *Arcana Editions*. Images and information about R. Murray Schafer and his work can be viewed at his website [www.patria.org](http://www.patria.org).

Biography published by *Arcana Editions*



### NEW ORFORD STRING QUARTET

FRIDAY, NOVEMBER 4, 2016, 7:30PM

20 St. Joseph Street, Toronto, ON

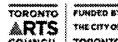
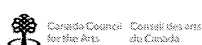
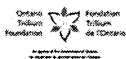
Tickets: [musiccentre.ca/CMCPresents](http://musiccentre.ca/CMCPresents)  
or 416.961.6601 x202

\$20 General Admission

\$15 CMC Members/Arts Workers

The "electrifying" (Toronto Star) New Orford String Quartet brings innovative insights to R. Murray Schafer's fiery *First String Quartet* and Beethoven's first quartet, *Opus 18, No 1*. This exciting exploration of "firsts" features string quartets by emerging composers at the U of T's Faculty of Music Composition Department.

*The 2016/2017 season is curated by  
Music in the Barns' Carol Gimbel.*



This project is funded in part by FACTOR, the Government of Canada and Canada's private radio broadcasters.

# ANDREW NORMAN

(b. 1979)

## Composer

Andrew Norman is a Los Angeles-based composer of orchestral, chamber, and vocal music.

A lifelong enthusiast for all things architectural, Norman writes music that is inspired by patterns and textures he encounters in the visual world. His work often explores the ways non-linear, narrative-scrambling techniques from cinema, television, and video games intersect with traditional musical forms. His distinctive and highly energetic voice has been cited for its “daring juxtapositions and dazzling colors” (*The New York Times*), its “staggering imagination” (*Boston Globe*), and for its “Chaplinesque” wit (*L.A. Times*).

Norman’s symphonic works have been performed by leading ensembles worldwide, including the Los Angeles and New York Philharmonics, the Philadelphia and Minnesota Orchestras, the BBC, Saint Louis, and Melbourne Symphonies, the Orpheus, Saint Paul, and Los Angeles Chamber Orchestras, the Tonhalle Orchester, the Royal Concertgebouw Orchestra, and the Orchestre National de France, among others, with many eminent conductors championing his works, including John Adams, Marin Alsop, Gustavo Dudamel, Simon Rattle, and David Robertson. His chamber music has been featured at the Bang on a Can Marathon, the Chamber Music Society of Lincoln Center, the CONTACT! series, the Ojai Festival, the Tanglewood Festival, the Green Umbrella series and the Aspen Music Festival, as well as a portrait concert with the Berlin Philharmonic’s Scharoun Ensemble.

Norman is the recipient of the 2004 Jacob Druckman Prize, the 2005 ASCAP Nissim and Leo Kaplan Prizes, the 2006 Rome Prize, the 2009 Berlin Prize and a 2016 Guggenheim Fellowship. He held the title “Komponist für Heidelberg” for the 2010-2011 season and has served as Composer-in-Residence with the Boston Modern Orchestra Project and Opera Philadelphia, and currently holds that post with the Los Angeles Chamber Orchestra. Norman’s string trio *The Companion Guide to Rome* was named a finalist for the 2012 Pulitzer Prize in Music, and his orchestral work *Play* was nominated for a 2016 Grammy as Best Contemporary Classical Composition. Norman joined the faculty of the USC Thornton School of Music in 2013 and serves as director of the LA Philharmonic’s Composer Fellowship Program.

Recent works include two piano concertos, *Suspend*, for Emanuel Ax, and *Split*, for Jeffrey Kahane; a percussion concerto, *Switch*, for Colin Currie; as well as collaborations with Jeremy Denk, Jennifer Koh, and eighth blackbird. In the 2016/17 season, Norman receives the world premiere of a new children’s opera with the Berlin Philharmonic and London Symphony Orchestra, conducted by Sir Simon Rattle.

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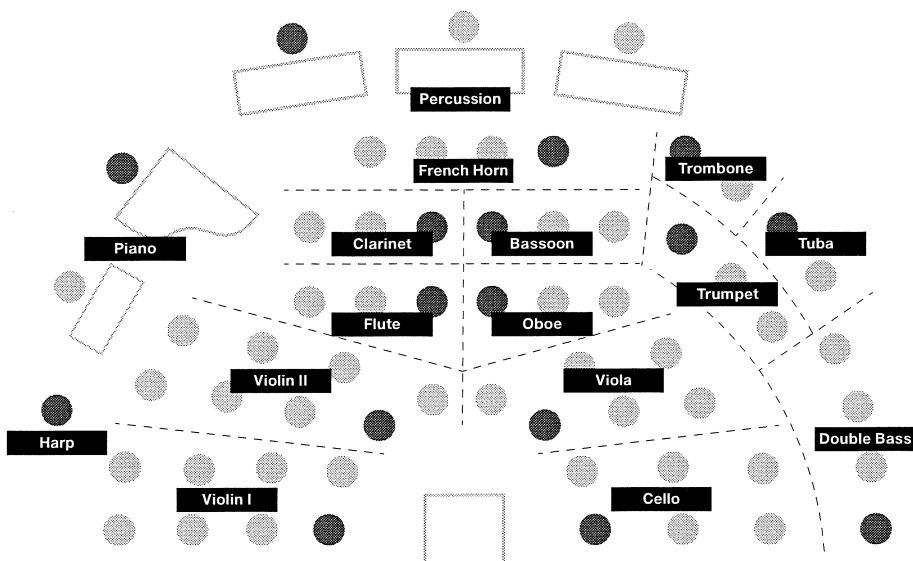
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This listing reflects our best efforts to publish current information as of October 12, 2016. Please contact the Esprit office with any amendments.

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## Tweet and you could win!



Teng Li @tridallying · Mar 31

@EspritOrchestra amazing concert at Koerner hall tonight! Loved every piece on the program!! Bravissimo to all!! #EspritO

👍 1 🔄 1 ❤️ 2 ...



Esprit Orchestra @EspritOrchestra · Mar 31

That's a wrap on our 2015/16 season! Thanks so much for joining us tonight. #EspritO

👍 1 🔄 1 📺 1 ...



Mitsuo Hosokawa @MitsuoHosokawa · Mar 31

Another great concert. Congrats! #EspritO @ Koerner Hall  
[instagram.com/p/EDpSkolJfY4/](https://www.instagram.com/p/EDpSkolJfY4/)

👍 1 🔄 1 ❤️ 2 ...



in reply to Esprit Orchestra



MtnGoat1 @MtnGoat1 · Mar 31

@EspritOrchestra Alex Pauk must be so pleased with his piece. Congratulations. Well done #EspritO

👍 1 🔄 1 ❤️ 1 ...



Esprit Orchestra @EspritOrchestra · Mar 31

Time for our final piece of the season: the world premiere of Devotions for choir and orchestra by our very own Alex Pauk #EspritO

👍 1 🔄 1 ❤️ 1 ...

We want to know what you think! Join our live Twitter feed tonight and you'll be entered to win a ticket to the next concert of the Esprit 2016/17 season, *m'M*! All you have to do is tweet using **#EspritO** and you'll automatically be entered.

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## UPCOMING CONCERTS

# m'M

**Sunday November 20, 2016**

**George Crumb – *A Haunted Landscape*\***

**Marc-André Dalbavie – *Concerto for Cello and Orchestra*\***

**Zosha Di Castri – *Alba***

**Philippe Leroux – *m'M***

**Alex Pauk – conductor**

**Joseph Johnson – cello**

\*Canadian Premiere

# Accelerando

**Sunday February 12, 2017**

**José Evangelista – *Accelerando***

**Analia Lugdar – *New Work*\*\***

**Conlon Nancarrow – *Piece #2 for Small Orchestra*\***

**John Rea – *New Work*\*\*\***

**Adam Scime – *New Work*\*\***

**Alex Pauk – conductor**

\*Canadian Premiere / \*\*World Premiere – Commissioned with generous support from The Koerner Foundation / \*\*\*World Premiere – Commissioned in collaboration with the Toronto Symphony Orchestra

Concert Sponsor:

**The Max Clarkson Family Foundation**

# Overdrive

**Sunday April 2, 2017**

**Thomas Adès – *Violin Concerto – Concentric Paths*\***

**Arthur Honegger – *Pacific 231*\***

**Alexander Mosolov – *The Iron Foundry***

**John Adams – *Short Ride in a Fast Machine***

**Chris Paul Harman – *Blur***

**Alex Pauk – conductor**

**Véronique Mathieu – violin**

\*Canadian Premiere

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